

## IN SILK AND CLOTH

A Fancy for Combining Two Materials in a Gown.

## WINTER OUTFITS ARE COSTLY

Expensive Stuffs and Lots of Them in Modish Frocks.

The Season's Fashions, Though, Offer Opportunities for Refurbishing Old Costumes—The New Velvets Come in Pretty Colors and Are Used for Evening Dress as Well as for Visiting—Severity of Outline the Rule in Making Them—Flower Applique Trimmings Growing in Beauty Daily—New Manifestations of the Little Coats—Favor Gained by the Sharp Pointed Bodice—Black Frocks.

These are strenuous days for the dress-makers.

The Horse Show fashion exhibit has helped a host of women to make up their minds concerning mixed questions of winter dress, and every one wants new frocks for the holiday season. So for the next few weeks there will be little rest for the dressmakers and their workfolk. The perennial wall over the scarcity of trained assistants echoes throughout the sartorial world, and good skirtmakers, cutters, fitters, sleeve hands, &c., are at a premium. Even the ordinary seamstress is independent, and wherever two or three women are gathered together one hears lamentations over dressmaking delays.

The shops, too, are reaping their harvest. Not within many seasons has the buying of dress goods represented such lavish expenditure as it does now.

Even when the stuff bought is moderate in price, the quantity of it required for a modish frock demands a considerable investment, and on the whole this is a season of costly materials. The winter outfit of the woman who dresses well will represent more money than in any recent season, and surely manufacturers and merchants who cater to feminine vanity have reason to smile contentedly.

Generally speaking, velvet and cloth are having things pretty much their own way. If the handsome visiting frock isn't of velvet, it is fairly certain to be of cloth, and even into the construction of the cloth frock velvet is likely to enter.



There is of course a movement in silks—heavy taffeta, peau de soie, faille, &c.—but the silk frock for visiting or street wear has not, so far, been exploited, as prophesy foretold. The knowing ones still insist that the heavy silks are to have their day, but at present they make little headway against the tide of cloth and velvet, and when used they are almost always in combination with one or the other of these popular materials.

An exceedingly chic tailor-made model for example, a skirt of dull peau de soie, bound with scalloped satin cloth in the same color, and with it is worn a redingote of cloth which has draped reverse of silk opening over a contrasting waistcoat. Plain skirts of rich soft silk are worn in Paris with velvet coats in one of the prevailing lines, and one finds, too, skirts of silk trimmed in cloth and worn with cloth coats, as well as heavy silk coats, cloth trimmed and combined with cloth skirts. This tendency toward the combination of materials in one costume is a pronounced feature of the latest modes, but the effect is rendered harmonious by confining the varying stuffs to one color. Fewer frocks of this type were on view at the Horse Show than Parisian news had led us to expect, but the movement will doubtless make itself emphatically felt here later in the season.

Cloth and mousseline de soie, as well as velvet and mousseline de soie, were tentatively put forward last winter in visiting frock models, and are more numerous this season. With a cloth coat of Directoire or redingote type, an entire skirt of mousseline de soie in the same color, banded with cloth, may be used, or perhaps the main body of the skirt may be of cloth and the mousseline may appear in the form of deep shirred flounces, with headings and bands of cloth for trimming. The



mousseline is repeated in the sleeve puffs, blouse, &c.

Another idea for the combining of sheer and heavy materials was developed in an imported model of brown panne and coarse net in the same shade, the coat being of the panne and the full skirt of net made over a panne foundation and ruffled with velvet. Upon the full frocks, sleeves entirely or partly formed of velvet, velvet bands,

ruchings, bouillonnées, coardest, girdles, waistcoats, &c., are introduced, and it is no uncommon thing in Paris to see a coat entirely of velvet, with a plain skirt of cloth. A notion carried out most successfully in an imported model hailing from the Callot sisters was the use of a very deep band of shaded velvet on the bottom of the full cloth skirt. The cloth was in mauve and the velvet, beginning just below

which wear well save for soiling, and are perfectly cleaned in this day of improved cleansing methods.

A touch of dark fur is remarkably effective upon one of the light velvets—a fact demonstrated by several beautiful velvet gowns worn at evening sessions of the Horse Show—and paillette trimmings in the massed passementerie forms and in colors matching the velvets upon which

ing in front over a petticoat of lace and a band of velvet puffing running down the fronts and around the bottom of the skirt. Cord ornaments and loops held the skirt fronts, fastening across the petticoat, and the same ornaments were used upon the bodice, which was further trimmed by a capeline of handsome lace, and lace frills upon the short puffed velvet sleeves.

For many seasons past there have been

over the lace and harmonize exquisitely with the faint green of the satin.

The pointed bodice has a draped fichu and sleeve frills of lace, and wistaria is mingled with the lace. One of the original details of this bodice is the little full coattail in the back, made of five horizontal tucks of the silk.

Coattails of one sort or another are important features of a majority of the new



the knees, exactly matched the cloth at the line of union, but shaded to a deep purplish tone at the foot. Shaded velvet was used, too, upon the broad, flaring cuffs and in the waistcoat.

The vogue of combined materials opens up possibilities for the use of old frocks, and the woman of taste may successfully remodel last year's gown if she has the patience to take it all apart. The main difficulty is of course in achieving the requisite skirt fulness, unless the original skirt was made last year and followed one of the advance models.

There are ways of utilizing even the rather scant skirt, however, an upper skirt being fashioned from the fuller lower part, and flounces or broad bands or a deep hem of the new material being made to eke out the lower skirt. Or perhaps the entire foundation skirt may be of new stuff, with deep shaped flounces or graduated bands of the old material.

The new sleeves demand ample fulness at the top; but this is easily arranged, now that sleeves made in part or whole of contrasting material are admissible.

The rage for velvet and cloth does not

they are used combine charmingly with lace in the ornamentation of the velvet evening gown.

Mentip has already been made of these paillette motifs and ornaments, in which the paillettes are massed into heavy blossoms, trailing garlands and wonderful



arabesques, but of the beauty of these trimmings in ojaescent pinks, yellows, grays, mauves, &c., it is hard to say too much, and the woman to whom paillettes mean only conspicuous spangles should look over the new trimmings and readjust her ideas.

Severity of outline is usually the keynote of the velvet evening frock, and many models show a perfectly plain full skirt,



pointed draped bodice and close fitting

wrinkled elbow sleeves, with handsome lace draping for décolletage and sleeve frills as the only trimming, while on the other hand some models preserve the simplicity of outline, but show elaborate detail in trimming of lace, paillette, appliqué, &c.

One velvet evening gown, sketched for this page, had a full straight skirt, open-

prophecies concerning the reinstating of rich silks for evening wear, but the sheer materials have triumphantly held their own. This season, while the sheer stuffs are by no means discarded, there is, temporarily, an increasing vogue for silks—rich brocades, soft gleaming plain silks, lustrous satins.

Beautiful new gros grains, heavy yet soft faille, surah, taffeta, velvet striped and brocaded silks, all have prestige as well as beauty, and picture frocks of the flowered silks made up on modified Louis lines have taken new hold upon Parisian fancy. The theatre has much to do with Paris fashions, and certain actresses have launched more modes than are to be credited to any of the leaders of French society. Rejane has done much along this line in her day, and her frocks are worth seeing now; but the costumes of her New York audiences upon certain nights have been even more attractive than her own.

The frocks of fashionable people so seen merely emphasize the laws indicated at the Horse Show, and already corroborated at the opera. Black, white, the delicate pastel hues, pointed draped bodices with puffed, draped or close, wrinkled elbow sleeves, more height and width of shoulder, a waist curve more revealed, a tendency toward increasing hip roundness, décolletage pointed or round as suits the wearer, round skirts voluminous toward the bottom—



—these are some of the features prominent wherever smart folk congregate in the evening.

Applicable flower trimmings cunningly fashioned from chiffon, silk, velvet, &c., are greatly in evidence, and each day appears to add to their beauty. An evening frock in the large group furnishes an excellent illustration of the artistic use of this flower appliqué.

The frock is of a delicate green satin, soft as chiffon, and almost silvery white in the high lights. The bottom of the full skirt has a deep flounce of point appliqué set on flat, and from this the lace runs up the skirt in six inset bands, rising almost to the hip line.

Following the regular line where the lace flounce or bottom joins the satin upper skirt is applied wistaria, the stems and tendrils in green chiffon, the blossoms in delicate shaded mauve. The imitation of the real flowers is admirable and the pale purple blossoms fall in graceful showers

frocks and flap gayly on everything from evening gown to morning tailor made. There are redingotes with their long full skirts, Directoire coats short and long, with their sloping tails, blouse coats with full bosoms, bolero fronts with posidion backs, little coat-tails made of overlapping



fab, rounded at bottom, coat-tails turned back in reverse at the sides, and buttoned, pointed coat-tails draped in jabot fashion.

The short coat, draped like a bolero in front and bloused over a moderate girdle in the back, and with short tails or sloping full basques below the girdle, is a youthful model and preferred by a majority of



the women to the elegant, but somewhat trying redingote.

These short coats with transverse drapery in the fronts are, in the French models, often draped in the back as well, shirred up the middle back or draped in a blouse surprise. Perfectly adjusted and worn upon the right figure such a back may be chic, but nine times out of ten it is awkward



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and makes the wearer look more or less deformed.

These draped blouse backs in combination with the new broad, high shoulders, appeared upon many of the Horse Show gowns and in almost every instance the result was lamentable. Even among the best dressmakers there are many who do not yet understand the management of the new sleeve shoulder, and although when well handled it tends to give becoming lines to the figure and decrease the waist size, it is an awkward thing in unskilled hands. Later in the season we shall see better sleeve effects upon the average frock, but just now only the few have exactly the right air.

Returning to the subject of the draped blouse or coat back, most of the knowing importers who understand the whims and independence of their fair customers had the draped back models altered to more simple lines. A plain blouse back pouching slightly over a girdle is a frequent substitute, and on many of the best models one finds a back flat, but slightly full, or plaited at the shoulders and crossing in a moderate surplice line beneath a girdle.

The sharp pointed bodice and girdle have gained steadily in favor, although the round waist line is by no means out of style, and the difficulty of making a girdle in this shape so that it will take the proper curves, yet stay down stiffly, is lessened for the home dressmaker by the ready made boned foundations offered in the shops. Featherbone epaulettes intended for adjustment in the new sleeves to hold them out at the shoulder may also be procured ready made; and while not so desirable as the individual support adjusted by a good dressmaker to suit the shoulder lines of the wearer, this epaulette is doubtless much better than an arrangement devised by the mediocre dressmaker.

From Paris come rumors of slightly padded hips, helping the broad shoulders to diminish the apparent size of the waist, but as yet the small waist idea has not assumed alarming proportions and it is to be hoped that it will stop short of lacing.

The coat of silk or velvet over a sheer skirt of mousseline, net, chiffon or lace did not take the American woman's fancy as it did that of the Parisian last summer, and early this autumn, but the idea is slowly winning favor and some extremely smart frocks of this type have appeared at theatre, restaurant, dinner and opera. One, in particular, worn at Sherry's by a visiting French actress and carried out in dull rose pink velvet and creamy net and lace, was a vision of loveliness. The coat, with its Louis XV. lines, was of rose velvet with big glass buttons, and delicate embroidery of gold and cream, while the skirt was of cream net and Molines lace.

For décolleté evening frocks, too, the coat is often pressed into service. A costume of this sort sketched for the central cut was, in the original model, made with a skirt of deep yellow lace adorned with iridescent yellow paillettes and a coat of changeable green and yellow brown silk trimmed in lace and paillettes. The color scheme was all that there is of the most French, but the model has been copied in creamy yellow lace and shot pink and straw color silk with admirable results.

The ochre laces are playing a prominent part in the trimming of visiting frocks, furs, toques, &c., and a coardest formed of many pleated frills of ochre lace, with a jewelled button or enamel centre, is the only trimming upon many a modish turban or tricorn of beaver or fur.

Flowers of silver and gold gauze also nestle in the rather severe beaver or fur hats in tricorn or boat shapes, and peacock feathers adorn some of the newest morning hats, bidding defiance to old superstition. These peacock feathers are shown in their natural hue and colored in other tones, the natural tints and markings being followed.

With certain gowns of soft rosy green, light wood brown, and mauve, worn at the Horse Show, hats of long nap fluffy beaver, in the hue of the gown, trimmed in velvet and silk roses or asters, running through many vague, dull shades of rose lavender, green and brown, were worn, the color harmony being evidently the work of an artist in millinery and indescribably charming in effect. Much was done, too, in odd, difficult shadings of purplish red, tint in tone and often harmonizing with the frock of quiet mulberry color which is as modish as it is trying.

Appropos of the now dead and buried Horse Show, one's memory cannot help dwelling upon the success of some of the black frocks worn there. It is hard to do justice to them, and a black panne velvet worn on the last afternoon and sketched in passing deserves a paragraph all its own.

The woman who wore it had a beautiful figure, tall, slender, yet well rounded. The gown had a perfectly plain full sweeping skirt, a close fitting pointed bodice, draped transversely and finished by a tiny frill down the middle front, elbow sleeves draped or wrinkled, but comparatively close fitting and finished by a narrow frill of the velvet and a narrow frill of old lace.

A guimpe and high collar of old lace filled in the V shaped opening of the bodice. Beyond those touches of lace not a vestige of trimming appeared, but the elegance of the material and the perfect and the lines gave the frock a distinction that none of its elaborate neighbors possessed.

In velvet, too, though not in panne, were two girlish frocks new in their simplicity. They recalled inevitably the guimpe frocks of childhood.

One of brown velvet had a simple bloused bodice cut down at the neck and sleeves. Heavy raised appliqué in brown finished the neck line and shoulder straps, and a very full guimpe and huge puffed sleeves of deep cream net completed the costume.

Another frock of similar genre was built of black chiffon velvet, the blouse having full bell sleeve caps of velvet and velvet shoulder straps fastening to rings of puffing which were attached to the sides of the high girlish blouse in front and back. The guimpe and big sleeves were of sheerest batiste with hemstitched edges.

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ON THE CROSTOWN CAR.

A Line Where the Conductor Can Get to Know His Passengers.

"We still have some pleasant times," said a conductor on a horse car that rumbles and rambles across the lower end of the city. "I hope they let me alone. I don't want to work upstairs [he meant the elevated lines] or out of sight. And I wouldn't give up this job for any trolley car I ever saw."

"We get acquainted with our passengers. They tell us what happens in the communities where they live. Most of them live over in Jersey or in Brooklyn, and we swap news."

"I know where most of my passengers want to get off, and they watch me for transfers. My passengers never have dogs in their laps. I haven't seen a dog in my car for a year."

"There are lots of babies, though, but when a baby comes to know you it isn't any trouble. It's a sort of comfort to watch 'em grow up. We come to know 'em by their names."

"There is a woman who has been riding with me for a good many years. She had a kid when I first knew her that she called Sadie."

"Well, when I first saw Sadie she never would have taken a blue ribbon at a baby show. She kept a 'developin', however, until she got to be a little beauty. One day Sadie's mother got on the car alone. After I had rung up all the fares I asked her where Sadie was, and she said: 'Oh, me, didn't you read about her in the Hoboken papers?'"

"I said I never saw a Hoboken paper, and she said: 'Well, the brakeman on the Lehigh went and an eloped together. His father was the captain of one of them canal-boats on North River, and they took their bride to river trip on the canal at his father's expense.'"

"It was pleasant to reflect that one of the kids I had known on my car so long had grown up and married and got married. A man might run on a trolley car all his life and never get acquainted with his passengers like that."

"The only objection I have to this run is that it is not long enough. It takes about forty minutes between ferries, unless a team breaks down ahead on the track."

"The company used to run us drive round any breakdown, but that bumped the passengers so that sometimes they sued the company for damages. That stopped the bumpin' business."

"Now when a team breaks down we just wait until the car from the other direction comes along and we swap passengers. Of course we have to change tracks. But we do that before the passengers get on, so there's no bumpin'."

"I have some happy days on this car. You don't have to let passengers to step lively, or to move up in front. They know enough to do both without being told. That's a great saving to the jump that's the Hoboken ferryhouse just ahead."

A SOCIAL OUTCAST.

"Two No Morals at All," the Parrot said, but He Was Only a Pouter.

He was distinctly a bird of a decadent turn of mind. Life to him was one long, all absorbing pose—a pose which never deceived any one, least of all himself.

It was his desire to be thought dangerous, the kind of bird that should not be permitted to mix freely with young members of the same species, for fear he should corrupt their morals. He was wise—so drastically tired of existence that he never moved save to wink dolefully and say:

"I've no morals at all! I'm a social outcast!"

And then, with a subtly refined gesture of the right foot, he clearly indicated that his wickedness was to be taken for granted, and that polite protestations of disbelief could not possibly be accepted.

He had one day heard these words from the lips of a chance visitor, who had related them in connection with a humorous anecdote, and, for some occult reason, they had remained on his tongue ever since. "I've no morals at all! This was his hourly exclamation, and the condition of his newly cleaned cage gave an appearance of truth to the remark."

After an absence of a month, during which the immoral parrot was left in the hands of a caretaker, his mistress came home and discovered him asleep. His cage was beautifully clean and his feathers in perfect and conventional order.

His mistress looked on amazed. Was this her parrot, barely a week ago, who had said: "I've no morals at all! I'm a social outcast!"

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